



Classic O9A Texts

Melos - Diabolus In Musica

According to the Western esoteric tradition, seven represents the number of fundamental vibrations in the universe - the seven types of cosmic energy. If an individual 'mimics' these, that itself is a key to magickal control. For example, musick is divided into seven stages (C D E F G A B) and thus 'mimics' this fundamental structure. Thus, a piece of musick or chant can be composed which represents an aspect of this structure - this representation being a type of force in itself. Thus, when played or sung, such musick / chant can alter the structure of the cosmos as any form of directed energy alters the underlying structure of the universe.

Via the medium of composition, acausal energies may be presenced to thus infect individuals / forms. The nature and extent of the causal changes so produced, depends on the esoteric insight of the composer - that is, such a composition created with, perhaps, an understanding of an Adept, and most certainly that of a Master / Mistress, will act as a form through which specific magickal aims may be realised. Here, musick is not understood as 'art' for its own sake - which in the final analysis is, magickally, pointless - but as a means to aid evolution (the musick so created has a purpose beyond 'self-gratification'). Whilst this understanding is rational, and may appear to some a process too cold for artistic endeavours, the act of musickal composition remains by its nature, 'numinous'. Like any magickal form, a composition can only succeed if it possesses 'soul', and this can only be so if the Adept is musickally gifted. Thus the composer can give expression to the reality of that being of the cosmos we call the 'Sinister', and the essence of this revealing is, contrary to the understanding of most, actually beautiful.

How the Sinister is expressed is unique to the creative processes of the individual - anything other than this is affectation and empty of meaning (except perhaps for the deluded composer). Thus, a genuine artistic representation of the Sinister does not, as a rule, conform to the cliched impressions of morbidity / horror / Mephistophelean glee. As an example, aspects are more represented in some of the works of Arvo Part (qv. 'Tabula Rasa') than in works stating nothing beyond the common conception of the Sinister, such as some of the compositions of Liszt (qv. 'Malediction').

It may be confusing to those who do not understand the Sinister in essence, to say that acausal forces can be presenced most often in 'sacred' musick; this form being, by its nature, a design by which a society, indeed a civilisation, may be moved. Whatever the motives may be for creating such works, this form of musick had always had, to the greatest extent, the capacity to strive to capture the numinous and communicate this to the 'masses'. Despite its outward form, any energy presenced by a piece of 'sacred' musick has not to come into being via a supra- personal entity (i.e.. 'God', etc.). The acausal - or Sinister - forces that may be accessed significantly by musickal forms such as 'sacred', can also be understood as representing the Western 'soul' and it is from this 'soul' / ethos that any glimpses of 'divinity' in musick will emanate {1}. As with any form of acausal energy, this 'soul' has a causal counterpart: this particular conjoining is the Western - or Aryan - race.]

During the early 20th century, the very means by which this Western ethos could be given musickal expression came under threat when there occurred a radical move away from the principles of tonality and the diatonic scale, hitherto the basis for all great classical Western compositions. The Western tonal system was seen by this 'new wave' as outmoded, simply because it provided the foundation for composition. This view came to dominate, and condemned those who understood that great musick is written not by breaking tradition, but by adding to it.

The main challenge to tonality came from Arnold Schoenberg who created the school of serialist technique, from which the 'twelve note' composers emerged. The principles of atonality subsequently spawned 'rock', amongst other forms. Thus the fundamental vibrations of the universe were disrupted: musick ceased to reflect the glorious soul of the west - instead, it mirrored (and aided) its decline.

It is interesting to note, however, that amongst the burgeoning composers of today there is an emerging trend to once again express those ideals of beauty enshrined in the Western musickal tradition. It is encouraging that at this present time the work of individuals such as the late 19th / early 20th century Russian composer Scriabin (who created a new tonal system that still adhered to the principles of Western tonality) is regarded as a pointer toward the next significant stages of Western composition.

The conscious understanding and use of processes by which large-scale change may be implemented is the foundation of Aeonics. For those Adepts who possess this understanding, the aim of successfully reversing the decline in Western culture is quite possible. This implies the creation of a 'new' form of musick - this newness being defined as the deliberate presencing of the Sinister. From an esoteric angle, if one wished to create such a new form with the aim of creating a specific change or changes, then there are some basic guidelines that would be useful to explore (some of these are listed in the notes). To give an example of how these guidelines could be applied in composition, consider the creation of a piece with the aim of bringing 'Vindex'. Some of the energies associated with Vindex are represented by the sphere of Saturn - that is 'Chaos'.

Thus, the piece may be in the key of A flat. The text, if to be employed, would perhaps be taken from the various relevant Sinister chants - i.e.. 'Agios Vindex' in Naos, or the two chants given in the Black Book III. Perhaps the piece would be an orchestrated form of a chant. To further extend this new representation, the musick could be an aspect of complete artistic expression that is, an expression combining image, movement, and sound (as in Scriabin's proposed 'Mysterium'). Such an expression is briefly discussed in the MS 'Nine Angles and Dance'.

If the energies were simply presenced to be left to disperse as they will, then it would not always be necessary to make use of occult symbolism (i.e. 'texts') - the power to transform has already been discovered if the individual so composing is gifted enough.

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{1} Thus, one way of counteracting Nazarene energies is to replace / alter the text of a 'sacred' piece with one that expresses the Western ethos, whilst retaining the original musickal form (qv. 'Diabolus').

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